

CANDACE FLEMING ERIC ROHMANN

HONEYBEE

THE BUSY LIFE OF APIS MELLIFERA



black moon
TRIO

BRC
SHW
200

DuPage
Children's
Museum

Program Description

Black Moon Trio collaborates with author Candace Fleming; illustrator, Eric Rohmann; and Brushwood Center at Ryerson Woods to develop an experience for young audiences to teach about one of the migratory species found in the Lake County and Chicagoland area through music, storytelling, and nature. Guided by Fleming and Rohmann's 2020 book, *Honeybee*, this program features music by a sampling of well-known Classical composers. Each section of the book is highlighted by a complimentary musical work as children and adults learn the busy life of *Apis mellifera* and their importance to our local ecosystems.

Honeybee also contains vocabulary and supplementary scientific learning goals that will be expanded into interactive moments for youth and adults to workshop with Brushwood and Black Moon staff in conjunction with the performance.

Program

...to cast a shadow again (2006)

III. Two Bees

Eric Ewazen (b. 1954)

Velvet Valves (2016)

I. Melodia (Tchaikovsky)

III. Humoreske (Dvořák)

V. Claire de lune (Debussy)

VI. L'abbaille (Schubert)

David Riniker (b. 1970)

Quatre Petites Pièces, Op. 32 (1894-1907)

II. Très modéré

III. Allegretto quasi Andantino

IV. Scherzando

Charles Koechlin (1867-1950)

Program Notes

To Cast A Shadow Again...

Eric Ewazen (b. 1954)

Ewazen's *...to cast a shadow again* was written in 1991, commissioned by the St. Luke's Chamber Ensemble for a solo recital by ensemble member, trumpeter Chris Gekker. Premiered in 1992 at the Merkin Concert Hall of the Kaufman Music Center in Manhattan, NYC. The cycle covers the many phases of romantic love, from the first spark of interest, through the hot and cold moments, and finally after the story comes to an end.



Velvet Valves

arranged by David Riniker (b. 1970)

David Riniker is a member of the cello section of the Berlin Philharmonic and does fantastic arrangements for many different groups, including the 12 Cellos of the Berlin Philharmonic. Velvet Valves is a collection of pieces which everyone knows and loves but which have never been heard in this combination. David writes: "When [Berlin Philharmonic Musicians] Sarah [Willis] and Kotowa [Machida] came to ask me to arrange a few pieces for their Trio, I asked straight away "Which pieces? Which era? How many?" Sarah knows me well enough and for long enough to have realized that my best arrangements happen when I arrange pieces which are particular favorites of mine. Sarah also knew that when I was young, I learned the trombone in order to escape having to handle a rifle during my 17 weeks' service in the Swiss Army (although my trombone playing was not much better than my rifle handling...). The trombone helped me to understand the basics of the horn and helped Sarah feel secure that I wouldn't write anything unplayable for the horn which could twist her tongue or turn her lips blue. She asked me not to make the horn part too easy and then, after the first play-through, cheerfully told me she had stolen some of the violin solos and put them in the horn part. My two sisters played the violin and I often heard them practicing these pieces. And my favorite music is from the Romantic era so what better pieces to choose than these pieces that have accompanied me all my life? So, here are six pieces, originally for violin and piano and also cello and piano, in an arrangement for horn, violin and piano. I hope the listeners of this album, and also those who hear them live in concert, get as much pleasure out of them as I have all my life."



Quatre Petites Pièces, Op. 32

Charles Koechlin (1867-1950)

Koechlin's collection of pieces reflects the composer's own view of his temperament: simple and sincere. One layer of simplicity is in the overall structure of the work, which is just as the title describes: Four Short Pieces. Each movement is a separate and distinct musical whole, made up of its own melodic, harmonic, and rhythmic material. None of the movements are particularly complex in any musical category. Each of these short pieces is tuneful and interesting while the simplicity of Koechlin's style is still evident.



About the Musicians: Black Moon Trio

Black Moon Trio is committed to collaboratively affecting positive change in communities through chamber music. They reimagine the breadth of a horn, violin, and piano trio by showcasing underrepresented voices in their artistic programming and original commissions, inspiring young musicians and non-musicians alike through captivating educational programs, and connecting community members through the arts. By engaging with diverse audiences, youth, and artists of every type, Black Moon Trio works to prove that classical music is for everyone.

Black Moon Trio was founded in 2022 by Parker Nelson, Jeremy Vigil, and Khelsey Zarraga. Each rooted in musical, cultural, and community organizations across the Chicago region, Parker, Jeremy, and Khelsey aim to continue making classical music available and relevant to everyone. Harnessing the experience from years of professional chamber music performance, music-making in social service settings, facilitating workshops at universities, and developing curriculum for youth in schools and community development through music, Black Moon Trio is excited to provide a classical music experience that resonates far beyond the reverberations of a final chord.

Recent projects include *Spilling Over*: a program created in collaboration with the Smart Museum of Art at the University of Chicago inspired by the works of visual artist and activist, Bob Thompson; *Honeybee*: a co-created performance and workshop of Candace Fleming and Eric Rohmann's award-winning children's book, *Honeybee: The Busy Life of Apis Mellifera* promoting the understanding, appreciation, and preservation of honeybees and other migratory pollinators; and *Sow the Seeds*: a collaboration with New York Times Best-Selling author and Chicago-native, Michael Tyler, in an interactive concert and journaling experience for audiences to actively address subjects of wellness and community through music, poetry, and nature guided by Tyler's *Sow the Seeds: A Composition in Verse*.

Reaching thousands of students annually through its arts-integrated educational programs, Black Moon Trio connects K-12 core curricula to vivid, custom-crafted, and interactive musical experiences which challenge students to share and lead. Black Moon Trio has presented performances and residencies at numerous Chicago public schools in partnership with Classical Music Chicago and Ravinia's Reach*Teach*Play program.

Black Moon Trio is ensemble-in-residence at **Brushwood Center at Ryerson Woods**.



About the Author: Candace Fleming

I have always been a storyteller. Even before I could write my name, I could tell a good tale. And I told them all the time. As a preschooler, I told my neighbors all about my three-legged cat named Spot. In kindergarten, I told my classmates about the ghost that lived in my attic. And in first grade I told my teacher, Miss Harbart, all about my family's trip to Paris, France.

I told such a good story that people always thought I was telling the truth. But I wasn't. I didn't have a three-legged cat or a ghost in my attic, and I'd certainly never been to Paris, France. I simply enjoyed telling a good story... and seeing my listener's reaction. Sure, some people might have said I was a seven-year old fibber. But not my parents. Instead of calling my stories "fibs" they called them "imaginative." They encouraged me to put my stories down on paper. I did. And amazingly, once I began writing, I couldn't stop. I filled notebook after notebook with stories, poems, plays. I still have many of those notebooks. They're precious to me because they are a record of my writing life from elementary school on.



In second grade, I discovered a passion for language. I can still remember the day my teacher, Miss Johnson, held up a horn-shaped basket filled with papier-mache pumpkins and asked the class to repeat the word "cornucopia." I said it again and again, tasted the word on my lips. I tested it on my ears. That afternoon, I skipped all the way home from school chanting, "Cornucopia! Cornucopia!" From then on, I really began listening to words—to the sounds they made, and the way they were used, and how they made me feel. I longed to put them together in ways that were beautiful, and yet told a story.

As I grew, I continued to write stories. But I never really thought of becoming an author. Instead, I went to college where I discovered yet another passion—history. I didn't realize it then, but studying history is really just an extension of my love of stories. After all, some of the best stories are true ones — tales of heroism and villainy made more incredible by the fact they really happened.

After graduation, I got married and had children. I read to them a lot, and that's when I discovered the joy and music of children's books. I simply couldn't get enough of them. With my two sons in tow, I made endless trips to the library. I read stacks of books. I found myself begging, "Just one more, pleaseeease!" while my boys begged for lights-out and sleep. Then it struck me. Why not write children's books? It seemed the perfect way to combine all the things I loved: stories, musical language, history, and reading. I couldn't wait to get started. But writing children's books is harder than it looks. For three years I wrote story after story. I sent them to publisher after publisher. And I received rejection letter after rejection letter. Still, I didn't give up. I kept trying until finally one of my stories was pulled from the slush pile and turned into a book. My career as a children's author had begun.

About the Illustrator: Eric Rohmann

I was a strange kid...or so I thought at the time. When I look at childhood photographs I appear to be perfectly normal. But like most kids, I wasn't normal in my own mind. Sure, I played baseball, tried to avoid homework, couldn't pass up a frog without picking it up, and made pictures. All kids draw, but at some point I began to make pictures that told stories. And as the stories grew more involved I began to live more and more in the strange and wonderful world of the imagination.

I know that I began drawing as a way of better understanding the world around me. When I encountered something strange and interesting I discovered that I could get closer to it, know more about the thing, by looking deliberately and carefully. That meant drawing a picture. That's what drawing is — deep, careful, attentive seeing.

Sad to say I was not a big reader as a boy. I saw the world in images. I knew what a tree looked like before I knew it was called, "tree," and so the little squiggles and lines that make up the symbolic language of writing were never as interesting to my young mind as pictures. When I imagine stories they are always a sequence of pictures. I think I've always imagined this way — and I think most children also think this way.

My first drawings were something like stories. Little worlds populated by stick-figures on lined notebook paper. The stories were about me, my family, my pets, and usually dinosaurs. It didn't always end well.

I learned by copying. Mostly, I copied comics. Peanuts, Krazy Kat and Pogo at first, then later DC Comics like Superman and The Justice League of America. I drew all of the time, looked at lots of other peoples artwork, copied some more, practiced and improved by doing

As a teenager I discovered [Robert McCloskey](#), [Wanda Gag](#), [Virginia Lee Burton](#) and [Maurice Sendak](#). I still read and drew comics and all this led to fantasy novels-- my first chapter books. I read Edgar Rice Burroughs (all 24 of the Tarzan novels, even Tarzan and the Ant Men). Also, [Robert Howard](#), [Susan Cooper](#), [Lin Carter](#), [Madeleine L'Engle](#) and [Jules Verne](#). These books showed me the power of story told with the written word. Another strange and wonderful world. As I've grown I have learned the power of both pictures and words. And I'm still learning how they work together.

I began to tell stories with pictures and words. In high school I wrote long illustrated letters to my friends. I made a illustrated newsletter when I was away at college in Arizona.

And then after college I had a chance to teach kids. I taught at a summer arts school called Belvior Terrace in Lenox, Ma. I taught 7-17 year old girls drawing and printmaking. where I first met my audience and experienced their delight and hunger for pictures and stories. I made my first book, [Time Flies](#).

My favorite part of the bookmaking process is the beginning: exploring, doodling, daydreaming, discovering. This is when ideas come alive, when thoughts are put to paper and made tangible. At first I only have an inkling of what I want the finished book to look like and I'll put those first rudimentary ideas down in pencil sketches. Then I write, then a few more pictures informed by the words. Then more writing ... more pictures ... words ... pictures ... more words, until the story starts to find it's way. From there I can see my choices and move ahead. I make books I want to see that haven't been made yet. I have some experience with kids (I was one once and have the photos to prove it) but I've been blessed that once in a while kids appear to like my books. In the end I make books for kids because they are the best audience: children are curious, enthusiastic, impulsive, generous and pleased by simple joys. They laugh easily t the ridicules and are willing believe the absurd. Children are not ironic, disillusioned or indifferent, but hopeful, open-minded and openhearted, with a voracious hunger for pictures. So this is what I do now and hope to do for as long as I live.



About the Collaborator:

Brushwood Center at Ryerson Woods



Brushwood Center at Ryerson Woods works collaboratively with community partners, artists, health care providers, and scientists to improve health equity and access to nature in Lake County, Illinois, and the Chicago region. We engage people with the outdoors through the arts, environmental education, and community action. Brushwood Center's programs focus on youth, families, Military Veterans, and those facing racial and economic injustices.

Brushwood Center collaborates closely with community partners to offer art and nature programs with youth, families, Military Veterans, seniors, artists, and area residents. Our program strategy is rooted in the asset-based community engagement model, which is a bottom-up way of working with communities that focuses on community strengths and assets rather than on deficits and problems.

Specifically, Brushwood Center prioritizes:

- Building authentic, long-term relationships with community-based organizations and partners;
- Collaborating with community assets to develop mutually beneficial programs and contributing resources where needed to advance the health of people and the planet; and
- Combatting settler colonial legacies and false narratives, such as white saviorism, through cultural and artistic platforms.

Brushwood Center at Ryerson Woods is nestled in 565 acres of magnificent woodlands in the heart of Lake County, Illinois. The preserve's rich natural and cultural history is recognized by its dual designation as an Illinois Nature Preserve and as a Historic District by the National Register of Historic Places. This site was originally home and hunting grounds of the Potawatomi people and other local indigenous communities.

Brushwood Center was founded in 1984 to support the preservation of the woods following the transfer of the land and home from Nora and Edward Ryerson along with several neighboring families' properties to Lake County Forest Preserves. Originally named Friends of Ryerson Woods, the organization began as an advisory committee of the Lake County Forest Preserves and evolved into an independent 501 c(3) organization now known as Brushwood Center at Ryerson Woods.

Today, Brushwood Center operates through a license agreement with Lake County Forest Preserves and receives no direct financial support from the Preserves. Our programs thrive thanks to the generosity of individual, foundation, and corporate donors who support our high quality, educational and artistic programs throughout the year that encourage the preservation and care of our local greenspaces.

Thanks to our new strategic plan, Brushwood Center has renewed its commitment to the arts and nature with an invigorated focus on community partnerships, inclusion, and promotion of art and nature for personal and community wellbeing. We actively focus our programs on veterans and low-income communities in Lake and Cook Counties as well as our immediate community in Riverwoods.